

## CAST—SYNOPSIS—EXPLOITATION IDEAS

### Artists' Drawings and Newspaper Advertising Suggestions on

## GEORGE ARLISS'

From the Famous Play First United Artists production

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## "DISRAELI"

From the celebrated stage success by LOUIS N. PARKER

Directed by Henry Kolker

Scenario by Forrest Halsey

Art Director, Charles O. Seessel

Photography by Harry A. Fischbeck

Because of the unusual advertising opportunities that are offered by the production of "Disraeli" the greatest amount of care has been utilized in carefully working out every phase of your exploitation campaign. The material in this folder, principally artists' drawings, are all additional to the prepared newspaper advertising cuts and mats presented in another folder. These artists' drawings have proven exceptionally successful. Live-wire exhibitors everywhere are using them. Their popularity is due principally to the fact that they can be enlarged or reduced to whatever size desired. Entire campaigns have been worked out successfully with these suggestions and they have proven highly valuable as attention attractors. There are no cuts or mats to these drawings. The material prepared for you upon which cuts and mats are obtainable from your Exchange are pictured in the folder containing the Program and Newspaper Exploitation Suggestions.

"Disraeli" as you well know is a wonderful picture.

The production lends itself to most unusual exploitation, advertising and publicity, and for that reason we wish you would read through all this material carefully.

Prior to our suggesting exploitation, allow us to give you some very helpful information on Mr. Arliss and "Disraeli."

Primarily, Mr. Arliss occupies a position among the greatest actors of this or any generation. He has attained fame through years of trying experience, and through three decades of exacting public demands. His claim to distinction, next to his enviable stage record, is based upon a life of study, a personality that is wholly individual, and thousands of friendships in high political life, here and abroad, in the halls of learning and in religious institutions of all classes and sects, a standing of unique distinction among actors. His public life, as his private life, has been remarkable for its adherence to high ideals, and in thirty years, his name, George Arliss, has become a household name throughout the civilized world.

"Disraeli" the play from which this production was made, is by the well known English dramatist, Louis N. Parker. The story is based on the life of the Hon. Benjamin Disraeli, M. P., and Prime Minister of England

#### THE CAST OF "DISRAELI"

The Hon. Benjamin Disraeli, M. P.	GEORGE ARLISS
Lady Beaconsfield	Mrs. George Arliss
Mrs. Noel Travers	Margaret Dale
Clarissa, daughter of the Duke of Glastonbury	Louise Huff
Charles, Viscount Deeford	Reginald Denny
Sir Michael Probert, Governor of the Bank of England	E. J. Ratcliffe
Hugh Meyers, a London banker	Frank Losee
The Duke of Glastonbury	Henry Carvill
The Duchess of Glastonbury	Grace Griswold
Foljambe	Noel Tearle
Butler at Glastonbury Towers	Fred. J. Nicholls

#### SYNOPSIS OF "DISRAELI"

The Duke of Glastonbury has invited a number of prominent guests to a week-end party at Glastonbury Towers. Among the guests are Sir Michael Probert, Governor of the Bank of England; Lady Travers; Charles, Viscount Deeford, who is seeking the hand of Clarissa, the Duke's daughter; Disraeli and his wife (Lady Beaconsfield) and others. Disraeli welcomes the incident, to broach the subject of the purchase of the Suez Canal to Sir Michael. The latter agrees to the matter, and on his return to No. 10 Downing Street, Disraeli sends for Hugh Meyers, a private banker.

France built the canal, but the controlling shares were owned by the Khedive of Egypt, as France was penniless and unable to complete the canal without help. Russia wanted the canal chiefly in order to cut off England from India, and the Russian Ambassador in London employed Mrs. Noel Travers to watch Disraeli's every move. The latter knew Mrs. Travers' game, and at the request of the Duke, who knew and suspected nothing, Disraeli put Mr. Foljambe, in reality Mrs. Travers' husband, to work in Downing Street, as a clerk.

Meyers promises to obtain the money required to purchase the canal, and on the strength of a cable from the Argentine that gold was being shipped to cover Meyers' cheque to the Khedive, Charles is sent to Egypt to close the purchase. Foljambe, who has discovered the details of the part Meyers has to play, starts for Egypt on behalf of Russia, but Charles arrives ahead of him, and is successful in his mission. The huge cheque signed by Meyers is accepted by the Khedive, and the deal closed.

But the spies, through their activities, have been instrumental in having the ship bearing the gold scuttled at sea. Through a carefully planned system of "goats," Mrs. Travers starts a "run" on Meyers' bank, and he is left a bankrupt. Disraeli is resting at Hughenden, his country home, and Meyers hurries out to tell the Premier of the crash. Disraeli is appalled, but characteristically enough he at once sets to work to undo the damage done by the conspirators.

Mrs. Travers calls, and Disraeli, at first opposed to her visit, revives his plan, and feigns illness. "We must not let her out of our sight," he admonishes Lady Beaconsfield and Clarissa. While seated at a table near Disraeli, Mrs. Travers sees a cable from Charles, from Egypt: "The colony is ripe to cut." Near it is the code, to work it out. Mrs. Travers takes the code, but Clarissa accompanies her to see that she doesn't read it. Later Disraeli recovers the code, but tells Mrs. Travers that Charles has notified him that the Khedive has accepted the cheque signed by Meyers, and England owns the Canal.

Mrs. Travers laughs, and tells Disraeli that Meyers is a pauper. The Premier, in the absence of Mrs. Travers from the house, has sent Lady Beaconsfield in Mrs. Travers' brougham, to fetch Sir Michael Probert who lives not far distant. Sir Michael arrives, and Disraeli explains what has happened, but when Disraeli asks Sir Michael to endorse a note for the amount of the purchase money for the canal, Sir Michael refuses. Then by means of threats that, as Premier, he has the power to close the Bank of England, Disraeli gets Sir Michael's signature to the note.

The Queen gives a reception in honor of Disraeli, at which all the great personages in the realm are in attendance. But Lady Beaconsfield, under the doctor's orders, is prevented from attending the reception. The doctor promises the Premier to send him a telegram if anything happens to Mrs. Disraeli. The Prime Minister goes to the reception, and bestows the Queen's honors on Meyers and Probert, and tells Charles that the Queen in person will bestow on him the ribbon of the Bath. Almost at the moment when the Queen is about to receive Disraeli receives a telegram. He hesitates to read it, fearing the worst. At that instant Lady Beaconsfield appears, having virtually left a sick bed to come, and Disraeli is happy to have his wife at his side as he passes before his Sovereign and bows low, in homage.

under Queen Victoria. He has been considered one of the greatest Jews of modern times. The play was first produced for the stage in 1911, in Montreal, and became the starring vehicle for Mr. Arliss, in which he toured for over six years. The scenario for the screen version was done by Forrest Halsey, one of the men at the top of his profession.

This screen version of this celebrated play can really be called a "command performance," for Mr. Arliss prior to its production was the recipient of thousands upon thousands of letters requesting that he perpetuate this wonderful play through a screen version. These requests were from educators and lovers of the drama. Prior to his attempting this production he appeared in an experimental picture, so as to be assured that his inimitable art of acting would register on the screen with the same telling effect as on the speaking stage. Mr. Arliss himself, who is a most exacting personage, realized when "Disraeli" was finished that he had made a work of art, for in "Disraeli" the lure was of greater intensity, the appeal more general and the character of his work far more dignified and artistic.

The "arrival" of George Arliss in motion pictures will always be counted as one of the greatest of screen facts to be recorded for 1921.

Henry Kolker, the distinguished stage star, and who took three years to master the technique of the silent drama before making "Disraeli," was the director for this picture.

Then too one must not overlook the fact that this picture has a real star cast, one that can be called "all star" without fear of contradiction.

Dignity should be the keynote of your whole exploitation campaign on this picture. "Disraeli" does not permit of wild exploitation stunts. It should be handled in a dignified way, or your clientele will misunderstand and the picture itself will be misunderstood. The value of the picture lies in its sincerity, and exhibitors will find it profitable to impress upon their patrons the fact that this is a choice offering, one that will be appreciated by all classes of playgoers.

Careful attention should be given to your lobby display, and the keenest sort of discrimination should be utilized in the decorations. An ideal lobby could be arranged by tastefully draping your walls with royal blue velvet, the drapings parted where you hang the beautifully colored lobby display photographs and the framed pictures of Mr. Arliss. Added to this, and to give dignity to the whole effect the use of the large floor candlesticks of the Victorian period, set close to the walls, will be well worth while. Foyer arches may be draped in velvet also, with gold cords to bind them.

The advertising in the front of your theatre should be done in a simple yet artistic style. It will be most effective to announce, "George Arliss in 'Disraeli'" and stop right there. Let your newspaper advertising and publicity carry the details of the picture, the story and the cast, keeping the front of your theatre in harmony with the dignity of the lobby display. Have your house artist use the line, "a command performance," wherever possible, for example:

George Arliss in "Disraeli," a "command" performance.

(This is made possible by virtue of the fact that the public demand for "Disraeli" in picture play form has been indicated in thousands of letters received by Mr. Arliss in the past few years.)

Remember above all things that in your lobby display and in the decorations for the interior of your theatre you keep everything dignified.

Your stage permitting, we wish to suggest a very simple, yet dignified and attractive prologue for this picture. Study the costumes of the different players from the stills and the lobby display photographs on this production. They are of the Victorian period and of many colors. Have a group of people, six, eight or ten dressed in the costumes of this period and while the orchestra plays Elgar's "Pomp and Circumstance," have your little group of players march slowly, about eight feet apart, from left to right, the one representing Mr. Arliss as "Disraeli" first, with his wife on his arm. As the players in couples approach the right exit, they turn slightly, back stage, and bow low to the imaginary Queen off stage, and then exit. Allow your orchestra ample time to "get into" the march before your first players appear at the left entrance, but keep your spot light on the left entrance. This simple prologue here suggested is in keeping with the last scene of the picture, where Disraeli passes before the Queen at a reception she has given in honor of her Prime Minister on the occasion of his purchase of the Suez Canal for the defense of India.

For your stage setting, deep blue velvet curtains may be hung with heavy gold cords binding them. Coat of arms of the period may adorn the curtains also.

The cue music for "Disraeli" will be Elgar's "Pomp and Circumstance," march. At moments it will be subdued, at

others, full. It will be advisable to follow the cue music furnished you, but where it cannot be done, the scenes in which Clarissa appears should be given a beautiful love theme. By changing the tempo of Elgar's march, some splendid effects may be obtained for "Disraeli."

Window displays are always excellent means of co-operative advertising, both with the store merchants in the immediate vicinity of your theatre, or in any section of the city where large numbers of people congregate. Windows of clothing stores and dressmaking shops may be found available for the display of the pictures that are used for the lobby display or the sets of twenty-five black and white photos that can be obtained at your nearest Exchange, showing the costumes worn by the players in "Disraeli." These costumes are of the period of 1860-1870. People will be particularly interested in the gowns that Miss Huff wears, and in the fashionable dress shops, the merchant's window designer will be only too glad to display the gowns of today in comparison with the gowns of the days of 1870, together with using a goodly number of stills from the production to make his display attractive.

It should always be remembered in window displays, however, that it is not necessary to jam too much advertising material into the window, so as to spoil the attractiveness of the merchant's display, for in most cases, just the simple announcement that "these stills are from the production of 'Disraeli' which is playing at the Blank Theatre" or that "these gowns are similar in period to those that are worn by the players in 'Disraeli' which is to be shown at the Blank Theatre," is far more profitable and will get you more money than packing every space of the window with all sorts of cards and advertisements on the production. Dignity and attractiveness is requisite to get the full benefits out of window displays.

It may be possible to have a sporting goods store or a department store or even a book store, where chess materials are sold, to arrange a window display in the form of a game of chess, showing any alignment of the pieces so long as the white queen has the black king in "check." In a display of this sort, use a card under, or near, the chess game, reading:

Disraeli—"Check"

Russian Ambassador—"How very interesting."

(See George Arliss in "Disraeli" at the Blank Theatre.)

All this may seem a bit vague, but in the picture a game of chess is an important feature, and it will add much to the attractiveness of the exploitation of the picture when your audience learns that the window display had some real significance to it.

Bookstores can be appealed to for a display on the life of Disraeli, or any of the many books that have been written about him. Practically every bookstore in the country has copies of the play of "Disraeli" by Louis N. Parker, from which this production was made, and it will be to their advantage to have displays and to add to the attractiveness of these displays by using pictures of the production.

The sale of bookstores and book departments of other stores of Lytton Strachey's current publication, "Queen Victoria," which has also been run serially in a large number of newspapers recently, should be taken advantage of by the exhibitor, as this work contains much that is new with regards to Disraeli and Queen Victoria, and is one of the popular sellers of the day.

You can arrange for an excellent tie-up for window displays on this book, and where you find that the book dealer has none of these in stock, to get him to "get busy" and lay in a stock.



AUG 25 1921

Washington, D.C. Aug. 25, 1921

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I herewith respectfully request the return of the following named motion picture films deposited by me for registration of copyright in the name of  
Distinctive Productions, Inc.

DISRAELI

*in 7 reels*

Respectfully,

FULTON BRYLAWSKI

The Distinctive Productions, Inc. hereby  
acknowledges the receipt of two copies each of the motion  
picture films deposited and registered in the Copyright  
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
DISRAELI	8/25/21	L: ©CL 16895

*14* Copies Returned  
AUG 26 1921  
Bk. D *El Person*

AUG 26 1921

The return of the above copies was requested by the said company, by its agent and attorney, on the 25th day of August, 1921, and the said Fulton Brylawski for himself and as the duly authorized agent and attorney of the said company, hereby acknowledges the delivery to him of said copies and the receipt thereof.

*Fulton Brylawski*

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